



BULLETIN OF THE ART INSTITUTE
/ / / / OF CHICAGO / / / /
FEBRUARY NINETEEN TWENTY



*Believe me faithful,
Fond and true,
And constant, ever,
Unto you.*

VALENTINE IN THE EMMA B. HODGE COLLECTION

VOLUME FOURTEEN

NUMBER TWO



THE CHORAL SEA—BY ARTHUR B. DAVIES
MODERN PAINTINGS LENT BY MARTIN A. RYERSON

GRAND OPERA AND THE MODERN DESIGNERS

LAST month for a few weeks the Art Institute placed on view forty-nine of Norman-Bel Geddes' drawings for the settings and costumes of "La Nave" and the Boudour ballet, both of which a short time before had had their première in Chicago. At that time too, in the final week of the season, Messenger's "Madame Chrysanthème," for which Hermann Rosse had designed the settings and costumes, was produced for the first time.

Of all art forms the metier of grand opera would appear to be the most complex. This is true not only because of the actual number of entities involved in its production, but because of the nature of the entities themselves. There is, for example, the fact that the opera is "the thing," regardless of our reactions to it; there is the rarity of critics who can maintain a balanced interest in the various auditory and visual elements of expression; the absence of an essentially

artistic tradition with regard to the histrionic phases of the art; and the peculiar temperamental quality so often found among the all but deified principals. These conditions make it possible for one demand to be pretty well satisfied while another goes wanting, and they make for the widest variety of critical estimates of a work which may lack the first artistic essential of unity.

Very fine indeed, then, is the swing toward a new phase which is taking place of late in the Chicago opera. The trend toward the modern stagecraft with the employment of men like Rosse, Anisfeld, Jones, and Geddes has already justified itself. For whatever its faults in the individual case, the modern stagecraft is an effort to get back to first principles; it is a reassertion of design. The movement may now and then kick up its heels or wave its long ears in the mere joy of existence, but these actions are more acceptable as gestures than as a



JEWEL-BEARING TREE OF AMITY—BY ARTHUR B. DAVIES
MODERN PAINTINGS LENT BY MARTIN A. RYERSON

fixed attitude—and in the old stage-craft they were too prone to be the latter.

We have been treated this winter to a series of operas in which there really was an attempt at orchestration as to color and mood, and in these, once the strangeness of new forms had worn away, we have had moments of a high type of esthetic experience.

FUTURE EXHIBITIONS

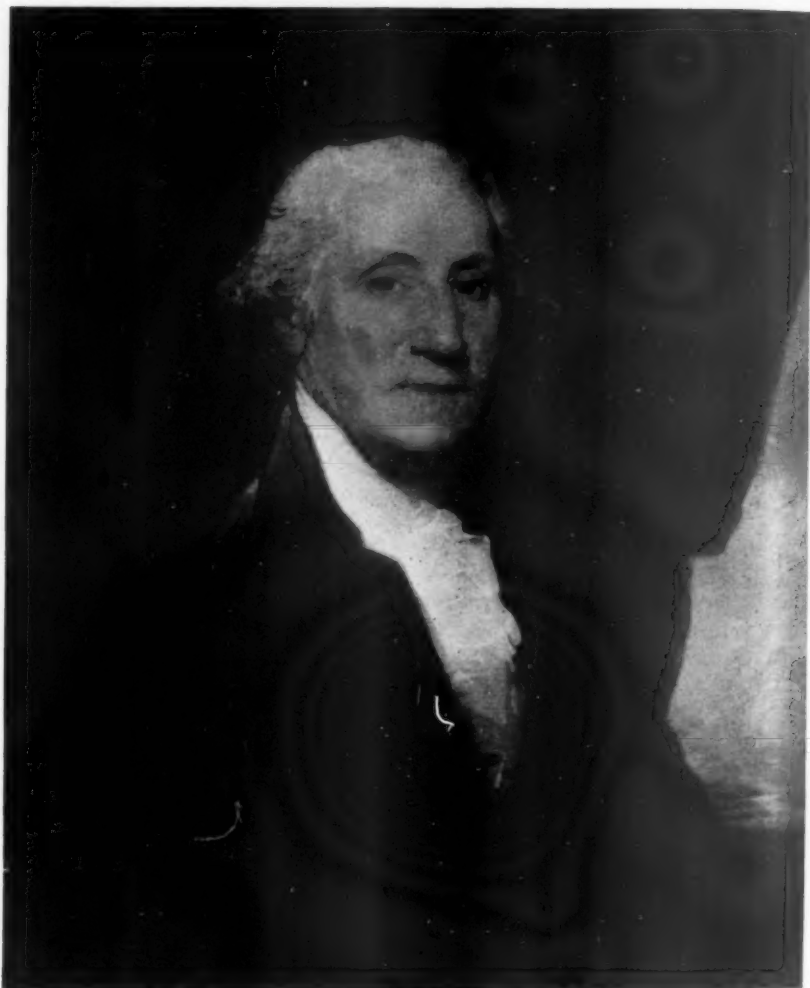
BY the time this Bulletin reaches members of the Art Institute, the Twenty-fourth Annual Exhibition of Works by Artists of Chicago and Vicinity will have been opened to the public. The indications are that the present collection of works shown will be the largest and most representative ever offered by Chicago artists. The prizes and other awards will be announced next month.

The etchings by Rembrandt lent by the Misses Buckingham will remain in the Print Room until February 18, after

which etchings and sanguine drawings by Arthur W. Heintzelman and etchings of flowers by Katharine Cameron will be installed, to be shown until March 7. It is planned directly thereafter to hold a memorial exhibition of etchings, woodcuts, and other prints by the late Helen Hyde.

March 9 inaugurates a group of one annual and four special exhibitions: a "one price" picture exhibition, in which will be shown only paintings selling for one hundred dollars; paintings by Adam Emory Albright; paintings by John C. Johansen; works by the Society of American Painters, Sculptors, and Engravers; and the tenth annual exhibition of etchings held by the Chicago Society of Etchers.

Both John C. Johansen and his wife, M. Jean McLane, were students of the Art Institute School. Later Mr. Johansen studied with Frank Duveneck and at Julian's in Paris, spending a period of several years in study and painting abroad. He was born in Denmark, but



PORTRAIT OF GEORGE WASHINGTON—BY GILBERT STUART
IN THE COLLECTION OF MR. AND MRS. ARTHUR MEEKER

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the United States is the country of his adoption. He is a member of the National Association of Portrait Painters, the National Academy of Design, and other art societies, is represented in a number of prominent American art collections, and has won several prizes in exhibitions, important among them a gold medal at Buenos Aires in 1910 and the Saltus gold medal at the National Academy of Design in 1911. His "October sere and gold" was the first purchase made by the Municipal Art League for its collection. In the Friends of American Art Collection he is represented by "Piazza San Marco." The coming exhibition will comprise about thirty pictures of American wartime ship-building, executed, says the artist, solely with the idea of propaganda in the interest of a successful prosecution of the war. Impressed with the necessity of inspiring people to still more heroic efforts on their country's behalf and thrilled with the bigness of this war industry, Mr. Johansen began his pictorial record in July 1918, hoping that the paintings might soon tour the country on their mission. The armistice of course prevented that.

Adam Emory Albright, active for many years among our Chicago artists, is an old friend to Art Institute members and visitors. His early student days were spent at the Institute and at the Pennsylvania Academy of the Fine Arts, and after that came study in Munich and in Paris. He is a member of the Chicago Society of Artists, the Chicago Water Color Club—of both of which he is an ex-president—and the American Water Color Society. In

1907, and again in 1914, he won the Grower prize in the Chicago Artists' exhibition and the Cahn prize in the annual American exhibition of 1908. His work may be found in the City Art Museum, St. Louis; the Museum of Art, Toledo; Public Library, Topeka, Kansas; and in numerous public schools—for he is particularly devoted to portraying child life. In this exhibition he will show paintings done during his recent sojourn in California and also a number of canvases which he painted in South America.

The exhibition of American Painters, Sculptors, and Engravers will consist of about eighty paintings and prints and thirtysmallsculptures. The purpose of this organization is to exhibit works of painting, sculpture, and engraving (including water colors, pastels and drawings) in the important museums and large centers of this country, in order, by stimulating greater interest, to increase the support of contemporary American work. The committee for the organization is: Paul W. Bartlett, Gifford Beal, George Bellows, A. Stirling Calder, Paul Dougherty, John Flanagan, William J. Glackens, Childe Hassam, Robert Henri, Jonas Lie, Joseph Pennell, Eugene E. Speicher, and Walter Griffin. It was planned, after opening the exhibition in New York in the early autumn, to make a circuit of the principal cities of the United States. Hereafter the exhibition will be held annually. As this is the first year of the society's incorporation, and as the enterprise is somewhat in the nature of an experiment, only fifty-four prominent artists have been invited to contribute to this year's ex-



KOREAN MORTUARY POTTERY, KORAI PERIOD, 918-1392
LENT BY RUSSELL TYSON

hibition; but it is expected that many more will later be asked to exhibit. Each exhibitor will be represented by two works in any medium.

As a pioneer in its field the Chicago Society of Etchers deserves much credit for its activity—which is by no means merely local—in not only inducing but in keeping continuous the public's interest in prints and the print-maker's interest in exhibiting before the public. Mrs. Bertha E. Jaques, the secretary of the society and an etcher of merit, has worked indefatigably for the success of the annual print exhibitions and has been tireless especially in promoting the inter-

ests of the younger etchers of hitherto undiscovered ability. The exhibitions of the Chicago Society of Etchers always afford the print collector an opportunity to purchase prints at very moderate prices. And every year the society presents to the Art Institute, for its permanent print collection, ten or a dozen prints bought from a portion of the dues of associate members. The Logan prizes, amounting to \$100, will be awarded as in previous years.

The list of future exhibitions, complete save for summer exhibitions, which cannot yet be announced, will be found in the calendar on page 30.



CHINESE POTTERY OF THE TANG PERIOD, 618-906
LENT BY L. MAUD BUCKINGHAM

THE LENDING COLLECTION OF THE RYERSON LIBRARY

ALTHOUGH it is a reference library only, in the use of its books, the Ryerson Library has a lending collection of about 30,000 photographs, 20,000 lantern slides, and 11,000 postcards which circulate over an unrestricted area. This collection the Library is aiming to make more highly representative of architecture, painting, sculpture, and the decorative arts from prehistoric times until the present, in order that any teacher, lecturer, student, or business firm may find here reproductions of the important examples of these

arts. A catalogue, which is in preparation, not only lists and analyzes each photograph and slide but is based upon authoritative data (open to the public for consultation) in matters of attribution, date, and orthography.

Supplementary to this general use of the collection, the department is developing its work along several lines, chief among which are: first, coöperation with the activities of the Art Institute School and the Chicago School of Architecture; second, correlation with the work of educational institutions, particularly the



SILVERY NIGHT—BY CHARLES FRANCIS BROWNE
PRESENTED BY THE FRIENDS OF AMERICAN ART

schools of Chicago and Cook County. To facilitate the first object, instruction and encouragement in the use of the material is given the classes from the School who come to the Library for this purpose; weekly exhibitions of photographs and color prints are installed to duplicate the illustrations shown at the Fullerton Hall lectures; and illustrative material is sent to the class-rooms whenever a need for such arises.

In order to stimulate esthetic appreciation among educational institutions, particularly the schools of our own city, the Library in the first place is furnishing illustrations for classes in literature, history, and the like, as well as for those in specific art subjects, and is coöperating

with teachers in the use of this material by compiling lists of illustrations and preparing descriptive material and lectures; second, it is holding occasional conferences with teachers for the purpose of developing a mutual effort to introduce this material into the schools; third, it is forming a school collection, made up of reproductions of various types, which circulates for a far longer period than is possible with the regular lending collection. Through these activities the Library stands ready to coöperate with any individual or institution which can use its resources in filling the need that exists and is increasing daily—the desire to know and to appreciate the really fine creations of art.



THE COTTON GIN—BY HARRY L. HOFFMAN
PRESENTED BY THE FRIENDS OF AMERICAN ART

THE LECTURERS

THE annual course of lectures on painting, primarily for students, will begin on March 5 and will be carried on, Friday afternoons, until May 21. The course is to be delivered by James E. McBurney, of Chicago, teacher, painter, and illustrator. Under the general caption "Painters and paintings since the year 1800" he will give the history of modern painting in twelve lectures. In addition to academic training for teaching, at the Northern Illinois and the Western Normal College, and academic art training at Pratt Institute, Mr. McBurney has had study with Howard Pyle, Charles H. Davis, John

Twachtman, and in Paris. His art teaching has carried him from Illinois to Pennsylvania, thence to California, and finally to Beaune, where he taught in the College of Fine and Applied Arts of the A. E. F. University. For eight years he has done illustration for eastern book and magazine publishers, and he has also found time to paint—with the result that he has paintings in several collections in California, in other parts of the west, in Pittsburgh and Chicago. He was awarded a silver medal at the San Diego exposition for his murals of the Mission and the Spanish period in early California.



GUILLAUME DE BRISACIER, "THE GRAY-HAIRED MAN"—BY ANTOINE MASSON
PURCHASED FROM THE E. H. STICKNEY FUND

On March 9 Dr. R. Meyer Riefstahl, of New York, distinguished expert on textiles, will lecture on "Textile art in the Far East during the Middle Ages." Dr. Riefstahl is a Ph. D. of the University of Strasbourg, Alsace, and has specialized in the study of woven fabrics, rugs, and tapestries and in the art of the Nearer East. He lectured at the Sorbonne, 1903-1911, and was secretary-general of the Munich Mohammedan exhibition, 1910. His studies have been published in leading art magazines—French, English, German, and American. He has lectured widely in the museums and universities of this country and is now engaged in giving a "History of textiles" course in New York; he organized an important historical textile exhibition for the First National Silk

Convention, in New Jersey, 1915; and he is now assembling material for an illustrated publication on textiles of particular use to the modern American movement in textile designing, giving examples of the popular native weaves of peoples of the Orient, Africa, Asia Minor, and continental Europe, all showing strong and expressive conventional design and color. In his lecture here he will discuss and illustrate Chinese weaves of the Tang and Sung periods, textiles preserved in the 'treasure-house' at Nara, Japan, and recent excavations in Chinese Turkestan.

The lecturer on March 16 will be Gerrit A. Beneker, a young artist who has been doing a unique work in propaganda as official artist of the Hydraulic Pressed Steel Company at Cleveland, where, by appealing to them in the universal language of pictures, he has been striving to make the sons of industry realize the importance of their work and the happiness there should be for them in the doing of it. His painting "Men are square" won the first prize in a recent exhibition at the art museum in Cleveland. Mr. Beneker has also worked as expert aid in the Navy Department at the capital, and he is now a member of the personnel board of the pressed steel company. In his posters, he says, he has tried to reach the soul of labor, to rouse it to a sense of its moral responsibility in the nation's work.

Dr. William A. Murrill, Supervisor of Public Instruction at the New York Botanical Garden, comes on March 23 to talk on "The use of plants in design," a subject which was well illustrated by a joint exhibition—of plants from the

Botanical Garden and designs from the Metropolitan Museum's collection—staged by Dr. Murrill and Richard T. Bach in the Metropolitan Museum last spring. Grouped about the few typical plants which have been used throughout the ages by designers were examples of design in various materials and of various periods; and in addition there was a group of plants admirably adapted to design but hitherto little used as decorative motives. Dr. Murrill is an American botanist who has made extensive botanical explorations in Europe, tropical America, and on the Pacific coast, has taught and lectured in various institutions, and has contributed much to scientific literature. He is editor of *Mycologia* and associate editor of *North American Flora*.

The Scammon Lectures will be delivered in April by Joseph Pennell. More detailed notice, including the list of titles, will be given next month.



JAN SYLIUS—ETCHING BY REMBRANDT
CLARENCE BUCKINGHAM COLLECTION
OF REMBRANDT ETCHINGS LENT BY THE
MISSIS BUCKINGHAM

NOTES

THE ANNUAL MEETINGS—

The annual meetings of the Governing Members and the Trustees of the Art Institute were held on January 13 and 15 respectively. At the first meeting the yearly report of the Trustees to the Governing Members was read, and the election of trustees took place. Those whose terms had expired were re-elected for a period of seven years, and two new trustees, Potter Palmer and A. A. Sprague, were elected to fill the two vacancies on the board.

ATTENDANCE FOR THE YEAR—The attendance at the museum during 1919

shows a large increase in paid and membership admissions. The total attendance was 1,040,000. The largest number of paid admissions to the building ever registered in one day—735—was made on December 30.

BEQUESTS—The largest bequest ever received by the Institute came through the will of the late George B. Harris. It has reached the unprecedented sum of over \$1,100,000 and will be further increased upon the final settlement of the estate. A permanent fund, in memory of Mr. and Mrs. Harris, is established—the income of which is to be used for



THE ANGEL OF THE ANNUNCIATION IN THE
NATIVITY PLAY

the general purposes of the Art Institute. Other bequests were: The greater part of the \$50,000 which is to establish the Albert Arnold Sprague Endowment, yielding an income for general use; a sum of approximately \$75,000 left by Mrs. Abbie E. Mead to establish the "W. L. Mead Trust Fund for the Encouragement of Art," of which the income will be used for a purchase or prize in an annual exhibition; an unrestricted bequest of \$75,000 from Mrs. George N. Culver; \$45,000, of which the income is unrestricted, received from the estate of Ferdinand Schapper as the "Ella M. Schapper Memorial Fund"; collections of idols, Chinese snuff boxes, and books bequeathed by Henry H. Getty; an oil painting by Frederick E. Church, a

memorial to Mr. and Mrs. Lewis Dana Webster, left to the museum by Mrs. N. Jennette Hamlin.

EXTENSION DEPARTMENT—In the Extension Department during the past year twenty-four engagements, many of them of five or six days' duration, were made and filled in eight middle western, southern, and western states, and one engagement in Canada. Nineteen bookings have already been made for 1920. The successful Better Homes Institute held during a state fair in Oklahoma has elicited inquiries from seventeen other states concerning that phase of the extension work.

SALES IN EXHIBITIONS—Sales of pictures, which were very light during the war, have greatly increased in number since last summer. The sales in the one-man exhibitions have been unusually large. During the annual American exhibition the sales amounted to over \$7000, not including the purchases made by the Friends of American Art. From November 6 to December 31, 1919 artists received \$25,700 from sales of their works at the Art Institute.

MEMBERSHIP—The total number of members of all classes in 1919 was 9202, a gain of 2257 members or 32½% over the previous year. The maximum hitherto was 7700 members, at the beginning of the war in April 1917.

SALES COMMISSION RAISED—At a recent meeting of the Trustees of the Art Institute it was decided to raise from ten per cent to twenty per cent the com-

mission charged by the Institute for sales of pictures and other objects of art. This increase, which begins with the annual exhibition by artists of Chicago and vicinity, affords no profit to the Institute; the commission merely pays for the maintenance of the sales department.

AWARD IN TOY EXHIBITION—An award not mentioned in the list of prizes in the exhibition of American-made toys, given in last month's Bulletin, is the honorable mention awarded to the Fallis sisters for the Fallis dolls which they exhibited. The toy exhibition was a gratifying success, and both the Art Alliance and the Art Institute are pleased with the impression made upon designers, manufacturers, and visitors to the exhibition.

THE ILLUSTRATIONS—The illustration on the cover of this Bulletin is a valentine from a collection presented to the Art Institute by Mrs. Emma B. Hodge. The paintings by Arthur B. Davies pictured on pages 18 and 19 hang in Gallery 27 with the other modern works lent by Martin A. Ryerson.

The portrait of George Washington by Gilbert Stuart was lent by Mr. and Mrs. Arthur Meeker.

The collection of Chinese pottery, porcelain, and carved glass, lent for an indefinite period by Miss Maud Buckingham, contains pieces ranging in date from the Han period (200 B.C.-200 A.D.) to the Chien Lung period (1735-1796). The cut pictures pottery objects of decoration and utility belonging to the Tang dynasty. On the opposite page is shown a group of sixteen pieces of



THE CURTAIN OF THE ADORATION SCENE IN
THE NATIVITY PLAY

Korean mortuary pottery of the Korai period, lent by Russell Tyson.

The paintings pictured on pages 24 and 25 and the engraving on page 26 are recent purchases of the Institute, and the Rembrandt etching shown here is on view in the Print Room in the Clarence Buckingham collection.

The cuts on pages 28 and 29 illustrate, very meagerly, the Nativity play which was produced in Fullerton Hall at Christmas time: Jesseca Penn Evans as the Angel of the Annunciation, to the left; to the right, a view of the curtain used as background for the Adoration scene. The curtain was made by the students of Mr. Babcock's poster class, who worked out Mr. Rosse's rough sketch in detail under his direction.

ALUMNI BANQUET—The annual business meeting and election of officers of the Art Institute Alumni Association will be held in the Club Room on Thursday, February 5 at five o'clock. Dinner will be served in the Refectory at 6:30, after which the Betty Ross marionettes will entertain.

NEW APPOINTMENT—Miss Marian Comings, a graduate of the Library School of Western Reserve University, Cleveland, has recently been appointed Assistant in Charge of the Burnham Library of Architecture, which will soon be formally opened. Miss Comings was

formerly in public library work in Ohio and for the last four years has been in charge of the library of the Cleveland Museum of Art.

ANTIQUARIANS' RECEPTION—The annual reception of the Antiquarian Society was held in the galleries on the afternoon of January 20. The Princess Cantacuzene, guest of honor, spoke on "Russian art and literature." Mrs. Potter Palmer, the new president of the society, and Mrs. Martin A. Ryerson received the guests, and tea was poured by Antiquarians dressed in Russian costume. There was a large attendance.

EXHIBITIONS

FEBRUARY—JUNE 1920

January 22—February 18, inclusive—Loan exhibition of the etchings by Rembrandt in the Buckingham collection.

January 29—March, 3, inclusive—Twenty-fourth Annual Exhibition of Works by Artists of Chicago and Vicinity.

February 20—March 7, inclusive—(1) Etchings and sanguine drawings by Arthur W. Heintzelman.

(2) Etchings of flowers by Katharine Cameron.

March 9—April 1, inclusive—(1) "One price" picture exhibition.

(2) Paintings by Adam Emory Albright.

(3) American Painters, Sculptors, and Engravers' exhibition.

(4) Paintings by John C. Johansen.

(5) Tenth annual exhibition of etchings under the management of the Chicago Society of Etchers.

April 6—May 5, inclusive—(1) Annual Chicago architectural exhibition.

(2) Paintings and drawings by Stephen Haweis.

(3) Paintings from the Saugatuck Summer School.

May 11—June 10, inclusive—(1) Annual exhibition of American water colors, pastels, and miniatures, including the "rotary exhibition" of the American Water Color Society.

(2) Annual exhibition by the Chicago Society of Miniature Painters.

(3) Paintings by Louis Ritman.

(4) Paintings by W. Elmer Schofield.

(5) Wash drawings by Henry G. Keller.

(6) Photographs by members of the Chicago Camera Club.

LECTURES AND CONCERTS

FOR MEMBERS AND STUDENTS—FULLERTON MEMORIAL HALL, TUESDAYS AND FRIDAYS AT 4 P. M. NEARLY ALL ILLUSTRATED BY STEREOPTICON.

FEBRUARY

- 2 Lecture: "The Romanesque style, England and Italy." Thomas E. Tallmadge.
- 3 Lecture: "The Bayeux tapestry." Dr. Ian C. Hannah.
- 9 Lecture: "The Gothic style, France." Thomas E. Tallmadge.
- 10 Lecture: "How to read pictures." Maurice W. Brockwell.
- 16 Lecture: "The Gothic style, England." Thomas E. Tallmadge.
- 17 Concert. By members of the Chicago Symphony Orchestra.
- 23 Lecture: "The Gothic style, Italy." Thomas E. Tallmadge.
- 24 Lecture: "The needlework of antiquity." M. Antonia Lamb.

MARCH

- 2 Lecture: "The needlework of the Christian era." M. Antonia Lamb.
- 5 Lecture: "French painting." James E. McBurney.
- 9 Lecture: "Textile art in the Far East during the Middle Ages." Dr. R. Meyer Riefstahl.
- 12 Lecture: "Modern French painting." James E. McBurney.
- 16 Lecture: "Art and labor." Gerrit A. Beneker.
- 19 Lecture: "English painting from 1800 to 1850." James E. McBurney.
- 23 Lecture: "The use of plants in design." Dr. William A. Murrill.
- 26 Lecture: "English painting from 1850 to 1919." James E. McBurney.
- 30 Concert. By members of the Chicago Symphony Orchestra.

LECTURES ON ARCHITECTURE

Eight lectures, "The great architectural styles," illustrated by the stereopticon, in Fullerton Hall, Monday afternoons at 4 o'clock, beginning January 5. Thomas Eddy Tallmadge, architect. Titles given above.

LECTURES ON PAINTING

Twelve lectures, "Painters and paintings since the year eighteen hundred," illustrated by the stereopticon, in Fullerton Hall, Friday afternoons at 4 o'clock, beginning March 5. James E. McBurney, painter and illustrator. Titles given above.

SUNDAY CONCERTS

Concerts are given in Fullerton Hall every Sunday afternoon, until April 25, 1920, at 3 and 4:15 o'clock. George Dasch, conductor. Admission 10 cents.

BULLETIN OF THE ART INSTITUTE OF CHICAGO

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THE ART INSTITUTE OF CHICAGO—Incorporated May 24, 1879, for the "founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means." Museum building upon the Lake Front, first occupied in 1893, and never closed even for a day since. Admission free at all times to members and their families and to public school teachers and pupils. Free to the public Wednesdays, Saturdays, Sundays, and legal holidays. Other days, 25c. Hours: 9 a. m. to 5:30 p. m. week days; 12:15 to 9:00 p. m., Sundays.

MEMBERSHIP—Annual Members, \$20 a year. Life Members, \$100, without further payments. Sustaining Members, \$25 or more a year. Governing Members, \$100 upon election and \$25 a year thereafter. Upon the payment of \$400 Governing Members become Governing Life Members, thenceforth exempt from dues. Benefactors are those who have contributed \$25,000 or more.

All members entitled, with families and non-resident friends, to use of Ryerson (art) Library and to admission to all entertainments given by the Art Institute, excepting Sunday concerts, to which a small fee is charged.

THE SCHOOL—Departments of Drawing, Painting, Sculpture, Illustration, Decorative Designing, Normal Instruction, and Architecture. Saturday classes in Lettering, Decorative Design, Normal Instruction, and Hand Work. Classes for children in Drawing, Modeling, Painting, and Sketching on Saturdays from 10 to 12 a. m. and 2 to 4 p. m. Evening school classes in Mechanical and Architectural Drawing, Design, Free-hand Drawing, Painting, Illustration, and Costume Design on Mondays, Wednesdays, and Fridays from 7 to 9:30 p. m. Information and circulars of instruction to be obtained from School Registrar.

MUSEUM INSTRUCTION—For guidance: One dollar per hour for four persons or less. Groups of more than four, 25c a person. Clubs of less than forty, \$5; of over forty, \$10. Instruction in the regular weekly classes, \$3 for twelve lessons; no single tickets. Groups from schools, \$2. Time limit for all classes: one and one-half hours. Appointments, Room 16.

RYERSON (ART) LIBRARY—Thirteen thousand volumes, 36,000 photographs, and 19,427 lantern slides; the Burnham Library, 2,400 volumes on architecture, open every week day, 9 a. m. to 5 p. m.; Sundays, 2 to 3 p. m. Monday, Wednesday, and Friday evenings until 9:30. Photographs and lantern slides available as loans. Room provided for students.

CATALOGUES—General Catalogue of Architecture, Sculpture, Paintings, etc., 216 pages and 48 illustrations 25c
Catalogue of the Casts of Ancient Sculpture in the Elbridge G. Hall and other collections, by Alfred Emerson.
Part I. Oriental and Early Greek Art 25c
Part II. Early Greek Sculpture 25c
Catalogue of Etchings and Drawings by Charles Meryon. Howard Mansfield Collection 25c
Catalogue of Etchings by Joseph Pennell. Joseph Brooks Fair Collection 25c
Catalogue of Etchings by Anders Zorn. Wallace L. DeWolf Collection 25c
Catalogues of current exhibitions 5 to 50c

COLOR PRINTS OF PAINTINGS belonging to Museum (36 subjects at 35c each, 30 extra for mailing), **PHOTOGRAPHS** by the Museum photographer, and **POSTCARDS** (16 subjects in colors at 2 for 5c and 225 subjects in one color at 1c each). Illustrated price list on application.

PERMITS TO COPY and to photograph in the Museum obtainable through Director's Secretary. No permits necessary for sketching or for use of hand cameras.

REFECTORY—Open week days, from 11:45 a. m. to 1:30 p. m.; Sundays, from 12:15 to 2 p. m. Ground floor.



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